

EXTREMED

PORNOGRAFFITTI

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









He-Man Woman Hater 83

Song For Love IOI

Hole Hearted III

Decadence Dance

Понизить
строй ги-
тары на
полтона:

A5  11
 G  2
 D  132
 E5  20
 E5^{7fr}  194
 B5  134
 F#5  134
 A⁰  2 134
 Esus  2 3
 G5  134

④ = E^b ③ = G^b
 ③ = A^b ② = B^b
 ④ = D^b ① = E^b

Moderate rock $\text{♩} = 134$

Lyrics and Music by
BETTENCOURT, CHERONE

Gtr. I  A.H.   A5  Gtr. II  

 A.H.   1/2   

Gtr. II  A.H.   

"Pornograffiti"

Gtr. A5 II

Let's go. —

(Далее партия гитары II обозначена ритмическим рисунком.)

8va — A.H.

A.H. 1 1/2

4fr. 4fr. (C) B A5

G D

The musical score is written for guitar and bass. The guitar part (Gtr.) is in the treble clef with a key signature of two sharps (F# and C#). The bass part is in the bass clef. The score includes various musical notations such as notes, rests, and fretboard diagrams. The guitar part is marked with 'Gtr. A5 II' and 'Let's go. —'. The bass part is marked with '(Далее партия гитары II обозначена ритмическим рисунком.)'. The score also includes a section marked '8va — A.H.' and another marked 'A.H. 1 1/2'. The final section is marked '4fr. 4fr. (C) B A5' and 'G D'. The score is divided into several systems, each with a guitar staff and a bass staff. The guitar staff includes various musical notations and fretboard diagrams, while the bass staff includes fretboard diagrams and musical notations.

Nuno Bettencourt

Verse 1:
A5

N.C.

Try - in' so hard__ to keep up__ with the Jones es. _____

Run-ning a rat__ race and won__ by our nos - es. _____

Al - ways put one foot in

front of the oth - er, _____ and

*слайд пальцем

A.H.

A.H.

1/2

"Pornograffitti"

dance to the beat — of a de ca - dent drum mer. —

Sva

A.H.

A.H.

Just buy a brand new — pair — of Fred As - taire shoes climb -

ing to the top, nev - er gon na stop, it's the same — old song — and

1/2

one two three — and de ca dence. — Dance —

D *G* *D*

A.H.

1/2

Nuno Bettencourt

Chorus:

Dance — Dance — Dance — danc ing to the de ca - dent dance. —

Ev' 'ry — bod y de ca danc ing, danc -

let ring — — — — — 4

второй раз с Fill 1. *To Coda* ☐

ing to the de ca - dent danc ing to the de - ca - dent dance. — Dance —

P.M. — — — — — 4

Fill 1

*глушение кистью

"Pornograffitti"

Dance —

It's hard to stop once the music gets started.

Till the soles of your feet harden up

like your heart did.

A.H.

A.H.

Step pin' in line with the sign of the tim er.

*вибрато пальцем

Se - duced by the tune of the de

ca dent danc er.

Who!

A.H.

A.H.

*Тремола в сочетании с плавным, равномерным глissандо.

The de ca - dent danc er.

D.S.^{al} Coda

"Pornograffitti"

Coda

Dance, — (Dance) — Dance, — danc - ing to the de - ca - dent dance. —

Dance — Ev 'ry bod y de - ca danc ing, danc -

let ring —

ing to the de - ca - dent danc - ing to the de - ca - dent dance. — Dance —

P.M. —

Dance — Dance —

The musical score is written for a vocal line, piano accompaniment, and guitar/bass. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into four systems. The first system begins with a 'Coda' marking. The lyrics are: 'Dance, — (Dance) — Dance, — danc - ing to the de - ca - dent dance. —'. The second system continues with 'Dance — Ev 'ry bod y de - ca danc ing, danc -' followed by a dotted line and 'let ring —'. The third system continues with 'ing to the de - ca - dent danc - ing to the de - ca - dent dance. — Dance —' and includes a 'P.M.' marking. The fourth system ends with 'Dance — Dance —'. The piano accompaniment consists of chords and arpeggiated figures. The guitar/bass line features various fret numbers and techniques like bends and slides.

Nuno Bettencourt

Dance

Гитарное соло

A.H.

A.H.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in G major, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody includes a triplet of eighth notes (G4, A4, B4) and a half note (G4), followed by a quarter rest and a half note (G4). This pattern repeats with a triplet of eighth notes (A4, B4, C5) and a half note (A4), followed by a quarter rest and a half note (A4). The second system contains the guitar accompaniment, starting with a low E string (E2) and a half note (E2), followed by a quarter rest and a half note (E2). This pattern repeats with a half note (E2) and a quarter rest, followed by a half note (E2) and a quarter rest. The score is marked with 'A.H.' (Alto Horn) and 'G.' (Guitar) at the beginning of each system.

"Pornograffitti"

E5
 B5
 A.H.
 E5
 P.M. --- 4
 P.M. --- 4 A.H. * --- 4

*Все взятые медиатором ноты являются медиаторными флажолетами.

F#5
 B5
 A5
 A.H.
 8va
 Adim
 E5
 2 1/4
 3
 A.H.
 8va
 рычагом

E
 Esus
 E
 F#sus

A5
 B5
 ES VII
 A5
 ES
 P.M.

*Импровизируйте на фоне звучащей ноты, используя обратную связь, рычаг, глissандо и медиаторные шумы.

*слайд пальцем

"Pornograffitti"

Dance — Dance — Dance — Danc ing to the de ca - dent dance. —

Ev 'ry bod - y — de ca danc ing danc

ing to the de ca dent danc ing to the de ca dent dance. —

ca danc ing danc ing to the de ca dent danc

Nuno Bettencourt

in' to the de - ca - dent dance. —

The first system of musical notation consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with a long note followed by a series of eighth and sixteenth notes. The middle staff is a piano accompaniment in treble clef, featuring a series of chords and arpeggiated figures. The bottom staff is a bass line in bass clef, providing a rhythmic foundation with a sequence of notes including 7, 7, 6, 7, 6, 7, 9, 9, 9, 10, 11, 12, 11, 10, 9, 9, 10, 11, 12, 11, 10, 14.

let ring —

The second system of musical notation continues the piece. It features three staves. The top staff has a melodic line with a long note. The middle staff is a piano accompaniment with a series of chords and arpeggiated figures. The bottom staff is a bass line with a sequence of notes including 14, 14, 14, 14, 12, 11, 10, 9, 9, 10, 11, 12, 11, 10, 7, 7, 7, 14, 14, 13.

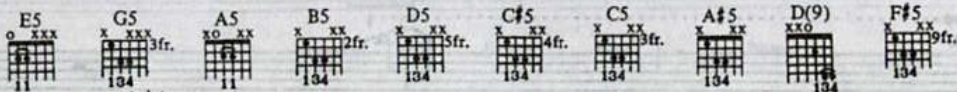
1. Ah —

The third system of musical notation is marked with a first ending bracket. It consists of three staves. The top staff has a melodic line with a long note. The middle staff is a piano accompaniment with a series of chords and arpeggiated figures. The bottom staff is a bass line with a sequence of notes including 12, 13, 9, 9, 12, 12, 15, 12, 10, 10, 12, 12, 10, 12, 10, 11, 12, 12, 10, 11, 9, 10, 11, 9, 11, 9.

2. N.C. Danc in' to the de - ca - dent dance.

The fourth system of musical notation is marked with a second ending bracket and 'N.C.' (No Chords). It consists of three staves. The top staff has a melodic line with a long note. The middle staff is a piano accompaniment with a series of chords and arpeggiated figures. The bottom staff is a bass line with a sequence of notes including 12, 13, 13, 9, 9, 17, 17, 14, 17, 14, 17, 16, 14, 16, 14, 16, 14, 16, 14.

Li'l Jack Horny



Понизить строй гитары на $1\frac{1}{2}$ тона.

- ⑥ = D \flat ③ = F \flat
- ⑤ = G \flat ② = A \flat
- ④ = C \flat ① = D \flat

Intro:

Moderate $\text{♩} = 112$

N.C.

*"Таповый" флажолет: прижмите ноту в скобках и сделайте "тап" 12-ю ладами выше.

Slow rock $\text{♩} = 44$

Триольная пульсация

**при желании используйте глушение кистью

Nuno Bettencourt

8va-----

Ahh, ahh, ow.---

A.H.-----

A.H.-----

A.H.-----

A.H.-----

Verse 1:
E5 G5 E5 A5 B5 G5 E5

Moth er Goose--- nev

G5 E5 A5 E5 G5 E5 E5 G5 E5 A5 B5 G5 E5 E5

er should--- have ev er let--- that Jack--- get loose.

Rhy. Fig. 1 (end Rhy. Fig. 1)

"Pornograffitti"

G5 E5 A5 E5 G5 E5

E5 G5 E5 A5 B5 G5 E5

But that lit-tle boy blue is

G5 E5 A5 B5 G5 E5

G5 E5 A5 B5 G5 E5

mess in' all the things he gets his hands in to.

Bridge:

D5 C#5 C5 B5 A#5 B5

C#5 D5

Now look what you've done.

A E B5 D5

Stuck in your thumb pulled

Только 2-ой раз

out — a plum. — Ma —

Chorus:

ma says boys will be boys, ask lit tle Jack Horn - y.

Ma ma says ma - ma says.

A5 2-ой раз с Fill 1

I said ma ma says "Boys will be boys." Ma - ma says ma - ma said.

hold —

Fill 1

The musical score is written for guitar, bass, and voice. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The guitar part includes various chords (E5, F#5, B5, A5, C#5, D5, D(9), D, D#, E) and complex rhythmic patterns with triplets and sixteenth notes. The bass part provides a steady accompaniment with some syncopation. The vocal line is in Russian, with lyrics like 'out — a plum. — Ma —', 'ma says boys will be boys, ask lit tle Jack Horn - y.', and 'I said ma ma says "Boys will be boys." Ma - ma says ma - ma said.' The score includes a 'Chorus' section and a 'Fill 1' section. The guitar tabs are written in a standard notation with numbers 1-5 and symbols like 'x' for natural harmonics.

"Pornograffiti"

2-ий раз до Coda I.
3-ий раз до Coda II.

D5 D(9) D E5

Lit tle Jack Horn y.

Verse 2:
E5 G5 A5 G5 E5 E5 w/Rhy. Fig. 1 G5 E5 A5 E5 G5 E5

Jack and Jill went up and down and up and fooled a

G5 E5 A5 B5 G5 E5

round the hill. Now on ly

time will tell how late

Nuno Bettencourt

the rab bit will ar rive in

won der - land. Now

D.S.^{al} Coda I
D5 C#5 C5 B5 A#5 B5

E5 G5 A5 G5 E5

Coda I

E5 G5 A5 G5 E5

w/trem. bar 1 1/4

"Pornograffiti"

w/Fill 2
Gtr. II

Р.М. до конца пассажа

The musical score for 'The Rose Tree' is presented on two staves. The top staff, in treble clef, contains a melody with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is composed of eighth notes, many of which are grouped in triplets, indicated by a '3' above the notes. The bottom staff, in bass clef, provides a simple accompaniment using only the notes A and B. Fingerings are indicated by numbers 1 through 5 below the notes. Above the right side of the bottom staff, there are two wavy lines, each preceded by the text 'A.H.'.

[illegible]

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The melody is written in a single line of music. The bottom staff is a bass line, indicated by a 'B' in a circle at the beginning, and contains a sequence of numbers (1, 4, 5, 2, 4, 5, 2, 4, 5, 2, 4, 5, 3, 5, 3, 5, 4, 3, 5, 4, 2, 5, 4, 2, 5, 4, 2, 5, 4) representing a harmonic or rhythmic accompaniment.

HIT A NOTTEMAGLON
 T
 B
 5 2 4 5 2 4 5 2 4 5 2 4 5 3 5 4 2 5 4 2 5 4 2 5 4 2

The first staff of music is in treble clef with a key signature of one sharp (F#). It contains a single melodic line for the voice part, consisting of eighth and sixteenth notes.

Конiec cоло, w/Fill 3

Yab - ba dab - ba do.

A.H. *dua*

Gtr. 1

A.H. *dua*

A.H.

A.H.

NB-90

"Pornograffitti"

Yab - ba dab - ba do. Yab - ba dab - ba do.

A.H. 8va A.H. 8va

A.H. A.H.

semi-harm.

D.S.S. al Coda II

Ma

пик-слайд по нижним струнам

Coda II

B5 C5 D5 D(9) D E5

Jack benim-ble, Jack be quick. Ma - ma said ma - ma said. Lit tle Jack Horn y.

Nuno Bettencourt

B5 A5

Ma-ma said, "Boys will be boys."

3 3 3 3

Ma-ma said, ma-ma said. Ask lit tle Jack Horn-y.

C5 D5 D(9) D E D E Звук затихает

Звук нарастает

B5 B A5 A C5 D5 D(9) D5

Gtr. I

Gtr. II

P.M.

The musical score is written for guitar in E major (three sharps). It features a vocal line and two guitar parts. The first system shows the vocal line with the lyrics 'Ma-ma said, Boys will be boys.' and a guitar accompaniment with triplets. The second system continues the vocal line with 'Ma-ma said, ma-ma said. Ask lit tle Jack Horn-y.' and includes a guitar solo section marked 'Звук нарастает' (Sound increases) and 'Звук затихает' (Sound fades). The third system shows the guitar parts continuing with various chords and techniques, including a second guitar part (Gtr. II) and a final section marked 'P.M.'.

When I'm President

Понижить
строй ги-
тары на
полтона:

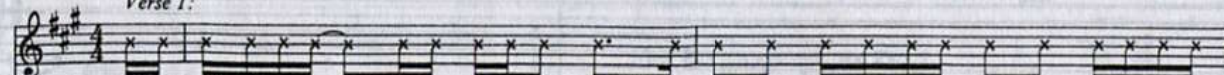
- ⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Intro:

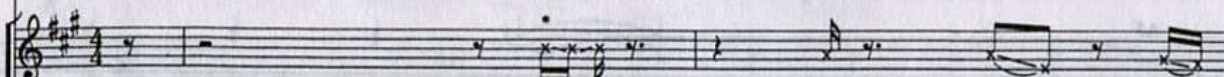
Moderate ♩ = 98

Verse 1:

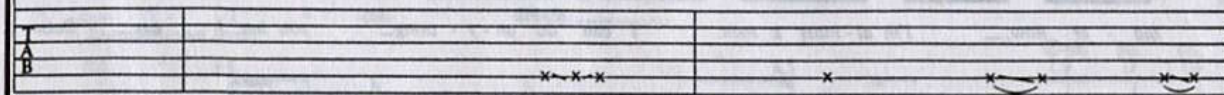
Lyrics and Music by
BETTENCOURT, CHERONE



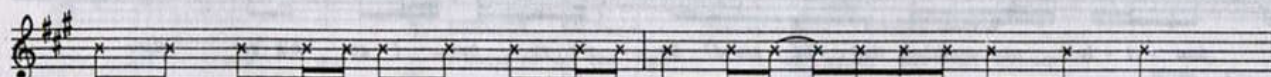
Spoken: I re-mem-ber it well_ I was just a-bout three. My dad said, "Son what do you want to be?" It did-n't



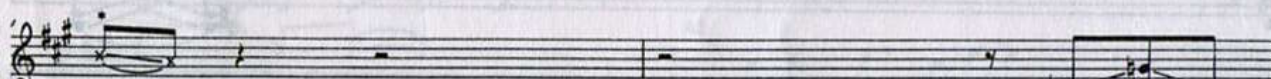
*pick slide -



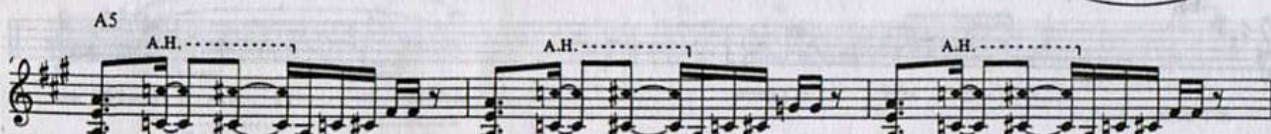
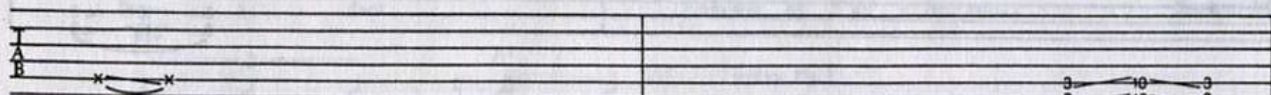
*проведите ребром медиатора по струне над передним датчиком.



ring no bells but I said, "Dad dy, I'm a bit too young, what do you want from me?"



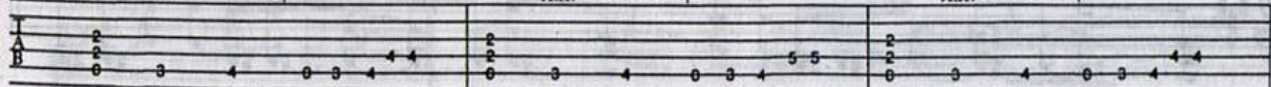
*pick slide



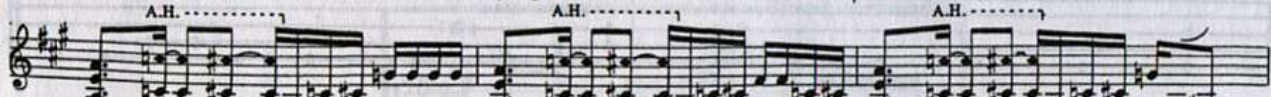
A.H.

A.H.

A.H.



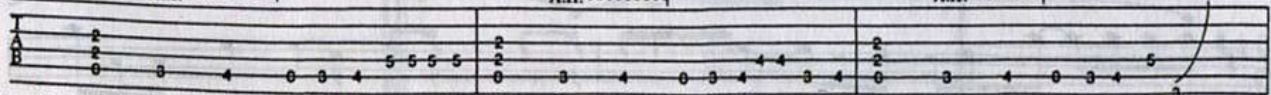
Rhy. Fig. 1



A.H.

A.H.

A.H.



Nuno Bettencourt

Rhy. Fig. 2

A.H. A.H. A.H.

I'm much

A5

old er now, — I'm al-most a man. I can do an-y thing — you bet I can. — Raise a

fam i ly, — now would-n't that be grand? So sor-ry but — I got big-ger plans.

E5

A.H. A.H. A.H. A.H.

Ah you can

Verse 2:

A5

be an-y-thing — in the world to-day, — Some-one like a preach-er, teach-er. a base ball play-er. Those

"Pornograffitti"

kinds of things — I just don't care, I want to rep - re - sent the U. S. A. The A

Bridges 1 & 2: 2-ой раз замесить на Fill 1.

mer - i can Ah dream. as far as the eye, oh say

2. See additional lyrics

can you see, to I want to be the lead er of the coun - try. When I'm

Chorus: A5

Pres - i dent. Things will be dif fer - ent, Spoken: We'll

start a new gov ern - ment. Ah. When I'm Pres i - dent. When I'm

Pres i dent. Say, you can be in my cab i net. I'll be your

Fill 1

Nuno Bettencourt

heav en — sent. — Pres - i dent. —

Rhy. Fig. 3

E5

To Coda

First things first I'm gon - na change the rules. — Bet - ter

(end Rhy. Fig. 3)

hold

A5

lis - ten up all you boys and girls — your pres. says — there'll be no af - ter school. — So

vote for me, — now would - n't that be cool. Yeah, yeah, yeah, yeah.

E5

3fr. 4fr. G G# E5

3fr. 4fr. G G# E5

"Pornograffitti"

③3fr. 4fr. G G# E5 ③3fr. 4fr. G G# E5 ③3fr. 4fr. G G# A5

Now I know there's trou-ble in the Mid-dle East. I'll

A5 A5 6 6 6

spend all my mon-ey when I stop the arms-race. All my broth-ers in the des-ert gon-na have them-selves a feast.

D.S. al Coda

A5 6 3 ④2fr. E

When that's done... then we'll start a world peace.
So!

Гитарное соло

③3fr. 4fr. E5 G G# E5

2 1/2 2 1/2

w/trem. bar

Gtr. I
N.C.
Rhy. Fig. 4

Gtr. II

1 2 17 17 17 17 17 17 17 17

держатъ бенд

Nuno Bettencourt

(end Rhy. Fig. 4) w/Rhy. Fig. 4
N.C.

The musical score is written for guitar, bass, and voice. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score consists of several systems of staves. The guitar part features complex rhythmic patterns and melodic lines, often with accidentals. The bass part provides a steady accompaniment with various fret numbers indicated. The vocal part includes the lyrics "Pres i dent, ..." and "When I'm". The score is marked with "N.C." (No Chords) and "w/Rhy. Fig. 4" (with Rhythmic Figure 4). The guitar part has a "6va" (sixth octave) marking. The bass part has a "16va" (sixteenth octave) marking. The vocal part has a "Pres i dent, ..." marking. The score is marked with "N.C." (No Chords) and "w/Rhy. Fig. 4" (with Rhythmic Figure 4). The guitar part has a "6va" (sixth octave) marking. The bass part has a "16va" (sixteenth octave) marking. The vocal part has a "Pres i dent, ..." marking.

"Pornograffitti"

A5 A¹¹

w/Rhy. Fig. 1
A5

Pres i dent. — Things will be dif fer - ent. — Spoken: We'll

A.H.

A.H.

EIV 3 A¹

w/Rhy. Fig. 1
A5

start a new gov ern - ment. — Ah, — When I'm Pres i - dent, — A.H. when I'm

A.H.

1 3 1 3 7 5 7 5

A5 D/A

w/Rhy. Fig. 1
A5

Pres i dent. — say — you can be — in my cab i - net. — I'll be your

1 1 3 1 1 2 1 3

16 16 16 14 16 17 (17) 17 14 17 14 16 (16) 14 16 14 14

w/Rhy. Fig. 1
N.C.

A5

heav en — sent. — When I'm Pres i dent. —

1 1 1 1/2

15 15 15 15 15 13

Nuno Bettencourt

w/Rhy. Fig. 1
 A5
 Things will be dif fer - ent. — We'll start a new gov ern - ment —
 Ah, — Say —

w/Rhy. Fig. 1
 A5
 When I'm Pres i - dent. — When I'm Pres i - dent. — Say —

w/Rhy. Fig. 1
 A5
 you could be — in my cab i net. — I'll be your heav en — sent. —
 8va — держать бенд 1/2

w/Rhy. Fig. 3
 N.C.
 Pres - i dent. — Pres - i dent. —
 8va —

The musical score is written for guitar and bass. The guitar part is in the treble clef, and the bass part is in the bass clef. The key signature is one sharp (F#). The score is divided into four systems, each with a vocal line and a guitar/bass line. The first system includes the lyrics 'Things will be dif fer - ent. — We'll start a new gov ern - ment — Ah, — Say —'. The second system includes 'When I'm Pres i - dent. — When I'm Pres i - dent. — Say —'. The third system includes 'you could be — in my cab i net. — I'll be your heav en — sent. —' and '8va — держать бенд 1/2'. The fourth system includes 'Pres - i dent. — Pres - i dent. —' and '8va —'. The guitar part features various techniques such as bends, slides, and triplets, indicated by annotations like 'EIV', 'A1', 'A5', 'D/A', '3', '1/2', and '2 1/2'. The bass part includes fret numbers and rhythmic markings.

"Pornograffitti"

w/Rhy. Fig. 2
A5

N.C.

w/Rhy. Fig. 2
A5

A.H. 1

A.H. 1

2fr.
F#

G5 E5 D A5

G5 E5 D A5

P.M. 1

D5 A5 G5 E5 D5 A5

3amuxaem

The musical score is written for guitar in E major (indicated by two sharps). It consists of six systems of two staves each (treble and bass clef). The first system includes a key signature change to E major and a tempo/rhythm marking 'w/Rhy. Fig. 2'. The second system features a 'N.C.' (No Chords) instruction. The third system has a '2fr. F#' marking. The fourth system includes a 'P.M.' marking. The fifth system has a '3amuxaem' marking. The score includes various guitar-specific notations such as fret numbers (e.g., 7, 5, 4, 3, 2, 1), accidentals, and dynamic markings. The piece concludes with a double bar line.

Bridge 2:
So go ask Alice,
You know what he said.
What did he say?
Remember, "I want to be elected."

Get The Funk Out

Понизить строй гитары на полтона:
 ⑥ = E♭ ⑤ = G♭
 ④ = A♭ ③ = B♭
 ② = D♭ ① = E♭

Lyrics and Music by
 BETTENCOURT, CHERONE

Intro:

Moderate rock ♩ = 108

Bass & Drums 4 N.C. Играть 3 раза

4

pick slide

Verses 1 & 2:

C5 C4

C5 C4 Csus C C5 C4

1. If you don't like what you see here, no-bod-y wants to take ya pris 'ner...
 2. See additional lyrics.

Rhy. Fig. 1

Rhy. Fig. 1

N.C.

w/Rhy. Fig. 1 (2 раза)
 C5 C4

C5 C4 Csus C

So let me make it nice and clear dear, the ex it is

(end Rhy. Fig. 1)

"Pornograffitti"

Chorus:

right there... I don't mean to be rude dude, but you bet-ter change your
 at ti-tude. I don't like what I see here. You're all in-vi-ted to the part y,
 you know_ you did-n't have to come. No rot-ten ap-ple's gon-na spoil my funk. If ya

Chorus:
 G5 C5
 don't like_ what ya see here, get the funk out...

Rhy. Fig. 2

w/Rhy. Fig. 2 (первые 3 такта)
 G5

We won't try to force feed you, get the

(end Rhy. Fig. 2)

funk out...

1.

2. G5

If ya don't like_ what you see here,_ get the

w/Rhy. Fig. 2 (последние 2 такта)
CS G5

funk out_ We won't try to_ force_ feed you_ get the

N.C.

funk_ out.

P.M.

P.M.

"Pornograffiti"

гитарное соло

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (Bb). The melody is written on a single staff, with notes beamed in groups of three and six. Chord symbols Bb5, C5, and Eb5 are placed above the staff at specific intervals. The second system shows the bass line, with notes numbered 1 through 17, indicating fingerings or positions. The piece concludes with a double bar line.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody is characterized by a series of eighth-note runs, often beamed in groups of six. The piece begins with a treble clef and a key signature of one sharp. The first measure is marked with a diamond symbol and "F5". The second measure is marked with a diamond symbol and "Bb5". The melody is written in a style that suggests a simple, folk-like tune. The score is divided into two systems. The first system contains the first 15 measures, and the second system contains the remaining 15 measures. The piece ends with a double bar line.

F5

w/Rhy. Fig. 2 (2 раза)

G5
8va

The musical score consists of two staves. The top staff is in treble clef and contains six measures of music. It begins with a diamond-shaped fingering diagram showing finger positions on strings 1 through 5. The first measure has a triplet of eighth notes (G-A-B) marked with an asterisk (*). Subsequent measures contain eighth-note patterns, some with accents (^) or slurs. A bracket labeled '3' spans the first three measures. The bottom staff is in bass clef and also contains six measures. It features fret numbers (e.g., 13, 5, 6, 20, 13, 17) and includes slurs and ties between notes across measures.

The musical score for "The Rose Tree" consists of two staves. The top staff is a treble clef guitar melody, and the bottom staff is a bass clef bass line. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is marked with a "C5" capo and includes various ornaments and slurs. The bass line is fingered with numbers 1 through 17, indicating specific fret positions and techniques like bends and slides.

Nuno Bettencourt

G5

C5 (конец соло)

If ya

w/Rhy. Fig. 2
G5 C5

don't like_ what ya see here,_ get the funk out_ a get the funk out

G5

a get the funk out get_ the funk funk out we won't try to_ we won't try to force_

"Pornograffitti"

N.C.

feed you_ do it. get the

w/Rhy. Fig. 2
G5

if_ you don't like_ what you

Rhy. Fig. 3

8va

с эффектом "вау-вай"

C5

see here_ get the funk out_ We won't

8va

(end Rhy. Fig. 3)

w/Rhy. Fig. 2 (2 pasa)
G5

try to_ force_ feed you_ get the

C5

funk out...

G5

If you don't like... what you

C5

see here... get the funk out... We won't

w/Rhy. Fig. (первые 2 такта)
G5

try to... force... feed you... get the

N.C.

Verse 2:
 You can't please everybody,
 But everybody cannot please me.
 (I don't like what I see here.)
 That's why I do what I want to.
 So why don't you do it too. Do it to me, hey.
 So if you don't like what you see
 You can always leave the country.
 (I don't like what I see here.)

More Than Words

Понизить строй гитары на полтона:
 ⑥ = E \flat ③ = G \flat
 ⑤ = A \flat ② = B \flat
 ④ = D \flat ① = E \flat

Lyrics and Music by
BETTENCOURT, CHERONE

Intro:
акустич. гитара

Moderate $\text{♩} = 93$

*Четырьмя пальцами правой руки стучите по деке гитары на 2-ю и 4-ю доли каждого такта.

Rhy. Fig. 1

Verse 1:
w/Rhy. Fig. 1

1. Say - in' "I love you" is not the words I want to hear from you.
 2. See additional lyrics.

w/Rhy. Fig. (первые 3 такта)

Nuno Bettencourt

Am7 D G

how eas y it would be to show

D/F# Em Em/B Am7

me how you feel, more than words is

D2 G7 G7/B C

all you have to do to make it real. Then you would -

Cm G Em7 Em7/B

n't have to say that you love me 'cause

"Pornograffiti"

Am7 D7 *D7(b9) G G/B

I'd al read y know. What

*только 2-ой раз

D/F# D2/F# Em Bm7 C

would you do if my heart was torn in two?

C/B Am7 D

More than words to show you feel that your love

G G/B G G/B

for me is real. What would you say

The musical score is written for voice, piano, and guitar. The key signature has one sharp (F#), and the time signature is 4/4. The guitar part includes specific chord voicings and fingerings indicated by numbers 1-3 in parentheses. The piano part provides harmonic support with chords and arpeggiated figures. The vocal line is in English, with Russian lyrics provided below it. The score is divided into four systems, each with a vocal staff, a piano staff, and a guitar staff.

Nuno Bettencourt

D/F# D2/F# Em Bm7 C
 — if I took those words a way? Then you could

Am7 D7
 n't make things new just by say in, "I love you."

w/Rhy. Fig. 1 G G/B C(9) Am7 C
 La di da da da di da da di dai dai da,

D G w/Rhy. Fig. 1 (первые 2 такта) G/B C(9)
 more than words La da da da di da,

Am7 D7 D
 in "I love

The musical score is written for guitar, bass, and voice. The guitar part is in the treble clef, and the bass part is in the bass clef. The vocal line is written in the treble clef. The score includes lyrics and chord annotations. The first system shows the vocal line with the lyrics "if I took those words a way? Then you could". The guitar part has chords D/F#, D2/F#, Em, Bm7, and C. The bass part has a simple bass line. The second system shows the vocal line with the lyrics "n't make things new just by say in, 'I love you.'". The guitar part has chords Am7 and D7. The bass part has a simple bass line. The third system shows the vocal line with the lyrics "La di da da da di da da di dai dai da,". The guitar part has chords G, G/B, C(9), Am7, and C. The bass part has a simple bass line. The fourth system shows the vocal line with the lyrics "more than words La da da da di da,". The guitar part has chords D, G, G/B, and C(9). The bass part has a simple bass line. The fifth system shows the vocal line with the lyrics "in 'I love". The guitar part has chords Am7, D7, and D. The bass part has a simple bass line.

"Pornograffiti"

w/Rhy. Fig. 1 (4 parts)
G G/B C(9) Am7 C

you." La di da da da da di da da da

D G G/B C(9) Am7

more than words La di da da da

C D G G/B C(9)

di da da da more than words

Am7 C D G

La da da da di da da da more than words

G/B C(9) Am7 C

La da da da da la

D G D/F#

da da da da da More than words

let ring

G/F Em Am7

Ooh, ooh.

D в свободном темпе N.C.

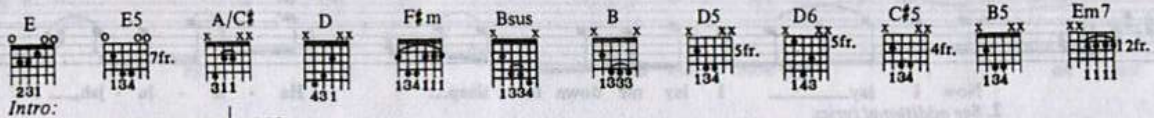
The musical score is written on a grand staff with two treble clefs. The key signature has one sharp (F#). The tempo is marked "в свободном темпе" (ad libitum) and the notation is "N.C." (No Chords). The first staff contains a single chord, D major, followed by a whole rest. The second staff contains a melodic line starting with a half note D4, followed by a series of eighth notes: E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C1

[illegible]

NB-90

"Pornograffitti"

Money (In God We Trust)



Moderate rock $\text{♩} = 110$

Понизить строй гитары на полтона:

- ② = E \flat ③ = G \flat
 ⑤ = A \flat ② = B \flat
 ④ = D \flat ① = E \flat

N.C.

Lyrics and Music by
 BETTENCOURT, CHERONE

Hal le lu jah—

E Rhy. Fig. 1

A.H. (8va)

A.H.

A

E

A.H.

A.H.

3 6 (end Rhy. Fig. 1)

Verse 1:

E

A.H.

N.C.

Now I lay I lay me down to sleep. Ha le lu jah,

al might - y dol lar. I praise the Lord af ford my roll to keep.

Hal le lu jah, al might y dol lar.

Bridge:

Mon ey, I need more mon-ey, a just a

lit - tle more mon-ey. I said I need more mon-ey, yeah, yeah.

Fill 1

2-ой раз заменить на Fill 1.

2. See additional lyrics.

Chords: E, E5, E5VII, E, A/C#, D, E5, B, open, E, E5VII, E, A/C#, D, A5, G5.

Rhythmic notation: Rhy. Fig. 2, (end Rhy. Fig. 2).

Lyrics: Money (in God We Trust).

"Pornograffitti"

w/Rhy. Fig. 2
A5

Mon ey, Mon ey, I need more mon-ey, I need more mon-ey, ah just a
lit - tle more mon - ey. I need more mon-ey. I need more mon-ey. And -

N.C.

— give us these days — our — dai - ly bread — On - ly you we praise, —

F#m

Bsus

B

Chorus:
E5

A

al might - y dol lar. Mon ey, — My per son al sav iour. —

Rhy. Fig. 3

Nuno Bettencourt

E5 A5 C#5 B5

mon ey. — Oh — ma te ri — al lust. — mon ey. —

Rhy. Fig. 4

D5 D6 D5 F#m Bsus B

Life's on ly trea sure mon ey. — In God we trust. —

Solo N.C. A5

Mon ey.

A.H. 2 3/4

*w/trem. bar

A.H. 2 3/4

"Pornograffiti"

③ 3fr. 1/2
C

③ 3fr. open 2fr. C 3fr. A5 8va

постепенный бенд 1.

③ 3fr. 1/2 A5 G5 A5 8va

③ 3fr. 1/2 A5 ③ 3fr. open 3fr. 3fr. A5 8va

1/2 1/2 A.H. 1/2

"Pornograffiti"

w/Rhy. Fig. 4
A5

C#5 B5 E5 E

te ri al lust. Mon ey. Life's on ly trea-sure.

3

D5 D6 D F#m Bsus B E5 E

Mon ey. In God we trust. Mon ey. My

w/Rhy. Fig. 3
A5

E5 E

per son al sav iour. Mon ey. Oh ma

w/Rhy. Fig. 4
A5

C#5 B5 E5 E

te ri al lust. Mon ey.

w/Rhy. Fig. 3
A5

D D6 D

Life's on ly trea sure, Mon ey.

Nuno Bettencourt

F#m Bsus B N.C.

In God we, (Spoken:) In God we, In God we,

trust.

G5 A5 E5

Hal le lu jah...

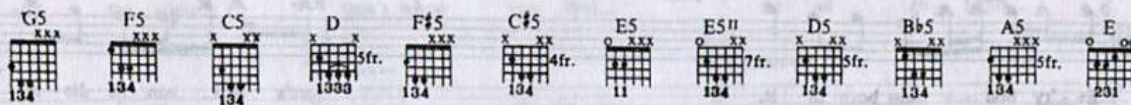
w/trem. bar

Em7

The musical score is written for guitar, bass, and drums. The guitar part is in the treble clef with a key signature of two sharps (F# and C#). The bass part is in the bass clef. The drum part is indicated by numbers 1-5 on the bass staff. The score includes lyrics and chord markings. The first system shows the guitar playing a melody with lyrics 'In God we, (Spoken:) In God we, In God we,'. The second system shows the guitar playing a melody with lyrics 'trust.' and the bass playing a bass line. The third system shows the guitar playing a melody with lyrics 'Hal le lu jah...' and the bass playing a bass line. The fourth system shows the guitar playing a melody with lyrics 'Hal le lu jah...' and the bass playing a bass line. The fifth system shows the guitar playing a melody with lyrics 'Hal le lu jah...' and the bass playing a bass line.

Verse 2:
 And if I should die before I wake.
 Hallelujah, all mighty dollar.
 I'm gonna take the money that I make
 Hallelujah, all mighty dollar.

It (’s A Monster)



Intro:

Moderate rock $\downarrow = 126$

Понизить строй гитары на полтона:

⑥ = E♭ ③ = G♭

⑤ = A^b ② = B^b

④ = D \flat ① = E \flat

Lyrics and Music by
BETTENCOURT, CHERONE

[illegible]

* С флэнджером; при получении обратной связи постепенно увеличивайте интенсивность и генерацию.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures, and the second system contains the next two measures. The melody is written on a treble clef staff with a key signature of one sharp (F#). The accompaniment is written on a bass clef staff. The piece is in 4/4 time. The first measure is marked with a G5 chord, the second with an F5 chord, the third with a C5 chord, and the fourth with an F5 chord. The melody features a mix of eighth and sixteenth notes, with some measures containing ties. The accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The tempo is marked "Moderato". The score is divided into three systems. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-12. The melody is characterized by a simple, folk-like tune. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign. The score is labeled with "G5", "F5", "C5", "N.C.", "A.H.", and "A.H." above the staff. The first system is labeled "G5" above the first measure and "F5" above the second measure. The second system is labeled "C5" above the first measure. The third system is labeled "N.C." above the first measure, "A.H." above the second measure, and "A.H." above the third measure. The first system is marked with a repeat sign. The second system is marked with a repeat sign. The third system is marked with a repeat sign.

A musical score for the song "The Rose Tree". The score is written for a treble clef and a bass clef. The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The melody starts with a G5 chord, followed by a D chord, and then an F5 chord. The bass line consists of a series of chords, including G5, D, and F5. The score is divided into two systems. The first system contains the first two measures, and the second system contains the next four measures. The melody is written in a simple, folk-like style, with a clear harmonic structure. The bass line provides a steady accompaniment to the melody.

Nuno Bettencourt

Verse 1:
 G5 N.C. G5

1. Ev - 'ry bod y was born in it. Sure's hell_ gon - na die in it.
 2. See additional lyrics.

N.C. G5 N.C.

Some peo - ple don't give a shit, — a bout

A.H. A.H.

w/Fill 1 (2-oũ paz)
 G5 N.C.

wheth-er or not_ they're full of it. On my mind_ most

A.H. A.H.

Fill 1

A.H. A.H.

"Pornograffiti"

all the time, — that's when you find — we all go blind. — Then

A.H. *Sya*

A.H. *Sya*

A.H. *Sya*

A.H.

A.H.

A.H.

1 x 2 x 3 1 2 3 1 x 2 x 3 1 2 3 1 x 2 x 3 1 2 3

it will start_ to get in our hearts_ It's gone too far,_ that's who we are_

A.H. Sva A.H. Sva A.H. Sva A.H. Sva

A.H. A.H. A.H. A.H.

B 3 x 4 x 5 3 4 5 3 x 4 x 5 3 4 5 3 x 4 x 5 3 4 5 3 x 4 x 5 3 4 5

Chorus:
G5 F5 C5 F5 G5 F5
It's a mon ster... It's a mon ster... it's a mon
we all have it in us.

2-ой раз заменить на Fill 2.

C5 C D F G5 F5

ster. It's a mon ster. Turns us in to

It's a mon ster, sin - ners.

It's a mon ster, sin - ners.

[illegible]

Nuno Bettencourt

2. w/Fill 3 N.C.

G5 F5 C5 F5 G5 F5

It's a mon-ster. We all have it in us. It's a mon-ster, it's a mon

C5 N.C. G5 F5 C5 F5

ster. It's a mon-ster. Turns us in to sin-ners. It's a mon ster, it's a

G5 D F5 N.C.

mon ster.

1. 1/2

1/2

Fill 3

Rhy. Fig. 1

Nuno Bettencourt

G5 F5 E5 E5¹¹
 3 5 7 5 3 1 4 5 4 1 0 2 4 2 0
 4 6 7 7 6 4 2 4 5 5 4 2 1 2 4 4 2 1 2 4 2 4 0

D5 C5 B^b5 A5
 10 12 14 12 10 8 11 12 10 8 6 9 10 8 7 5 7 9 7 5
 11 12 14 14 12 11 9 10 12 12 11 9 7 9 10 10 9 7 6 7 9 9 7 6

G5 F5 E5 E F5 F[#]5
 3 5 7 5 3 1 4 5 4 1 0 2 4 5 7 9 7 5 9 7 5 9 7 6 9 7 6 3 3 3 3 4 4 4 4
 4 6 7 7 6 4 2 4 5 5 4 2 1 2 4 1 3 5 9 7 5 9 7 6 9 7 6 9 1 1 1 1 2 2 2 2

G5 F5
 Ev 'ry - bod - y was born in it. Sharks par a - dise.

C5
 Some peo - ple don't give a shit.

pick slide

Chorus:
Rhy. Fig. 2

Fill 5

5

Verse 2:
It started when I played with it.
It turned into a habit.
And after that, once you've been bit
You can't seem to get rid of it.

Pornograffitti

Понизить
строй ги-
тары на
полтона:

- ⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Intro:

Moderate rock $\text{♩} = 114$

Rhy. Fig. 1
N.C.

Lyrics and Music by
BETTENCOURT, CHERONE



The musical score is written for guitar and bass. It begins with an introduction in E major (one sharp). The tempo is moderate rock at 114 beats per minute. The guitar part features a complex rhythm with many triplets and sixteenth notes. The bass part provides a steady accompaniment. The score includes several system breaks and a section labeled 'Sex!' with a 'pick slide' instruction. The piece concludes with a final chord and a double bar line.

Rhy. Fig. 2
N.C.

(end Rhy. Fig. 2)

Verses 1 & 2:

1. Sex on the brain,
2. See additional lyrics.

Harm. 8va

Rhy. Fig. 3

*2-ой раз заменить на Fill 1

pumped in my veins, flow-ing from my head to my feet.

Fill 1

*wah wah

*с эффектом "вау-вау"

"Pornograffitti"

Sex on T. — V. — ro ta tion heav y — you.

— and I are what we eat. — Sex — when I'm all a - lone.

A.H. (end Rhy. Fig. 3)

2-ой раз заменить на Fill 2.

It calls me on the phone, — can't stop this ring-ing in my ear. —

Fill 2

*с эффектом "вау-вау"

Nuno Bettencourt

(end Rhy. Fig. 5)

Sex in ex cess - fill ing all our sens es - keep say - in' there's noth-in' to - fear. -

A.H.

Bridge:

Can't you read the writ - ing on the

Rhy. Fig. 5

wall? Can't you see the

ris ing and the fall? Oh, can't you see it?

(end Rhy. Fig. 5)

"Pornograffiti"

Chorus:
w/Rhy. Fig. 1

All I see— por - no - graf - fit ti. All I hear— por - no - graf - fit See no,
ti. All I fear— por - no - graf - fit -
hear no. All I speak— por - no - graf - fit ti. All I fear— por - no - graf - fit -
w/Rhy. Fig. 2
N.C. 3

To Coda A5 3

Speak ti. no e vil. Rhy. Fig. 6 (end Rhy. Fig. 6) 3

2. w/Rhy. Fig. 1 (только первые 3 такта) N.C. e vil. All I see's— por - no - graf - fit

1/2

w/Fill 3

ti. All I hear— por - no - graf - fit Speak ti. no, hear no.

Fill 3 A.H. 8va

1 3 6 6

2 2 (2) 10 2 (2) 0 4 2 0 4 2 0 4 2 0

w/Rhy. Fig. 1 (только первые 3 такта)

All I speak - por - no - graf - fit ti.
 All I fear - por - no - graf - fit ti.
 Solo Speak no
 E5 ti.

c vil.

A.H.

A.H.

8va

8va

16va

A.H.

A.H.

8va

A.H.

w/trem. bar с флэнджером

A5 G A5 G

8va

"Pornograffiti"

The second system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various notes, including a half note G#4, a quarter note A#4, and a half note B4. Above the staff, there are several curved lines indicating phrasing or breath marks. The bottom staff is a bass clef with a key signature of two sharps. It contains a bass line with notes such as E3, D3, and C3. Above the bass staff, there are several curved lines indicating phrasing or breath marks. The system is labeled 'w/trem. bar' and '1/2'.

w/Rhy. Fig. 3 (Gtr. II)

(9)

7 5 5 6 7 5 5 5 5 7 5

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a melody in the right hand, followed by a series of rests. The bottom staff is in bass clef and contains a bass line with various fingerings indicated by numbers (7, 3, 4, 5, 3, 3, 5, (5), 3, (3)). A bracket labeled 'w/Rhy. Fig. 4' spans the final measures of both staves, indicating a rhythmic figure.

[illegible]

Nuno Bettencourt

w/Rhy. Fig. 5
N.C.
8va

N.C.
pick slide

3

6

1

15 15 (15) (15) 13 14 12 12 14

8va

3

1/2

1

14 13 14 (14) 12 14

12

1/2

14 12 12

7 5 7 8 7 5 7 5 5 7

Say, say, say, say!

A.H.

1/2

A.H.

Can't you hear the writing on the wall?

D.S. al Coda

Coda

w/Rhy. Fig. 1
N.C.

8va

vil.

All I see is por-no-graf-fit

All I hear por-no-graf-fit

*глиссандо медиатором

A7

See ti. no, hear no.

All I speak por-no-graf-fit

w/Rhy. Fig. 6
A5

ti.

All I fear por-no-graf-fit

Speak ti. no

e vil.

When I First Kissed You

[illegible]

Verse 2:
Sex in 3-D.
No evil eyes see too much of it and you'll go blind.
Sex education,
Misinformation,
Kiss me where the sun don't shine.

Bridge:
Sex, it all surrounds me,
Pornograffiti.
It's all so constitutional.
Sex is literate, read all about it,
But censor where you all can go.

Nuno Bettencourt

When I First Kissed You

Chord diagrams and fingerings for guitar:

- Cmaj7 7fr. (2 4 3 1)
- Em7 7fr. (1 3 1 2 4)
- Ebdim 6fr. (1 2 3 4)
- Dm7 5fr. (1 3 1 2 4)
- Dm9 10fr. (4 1 1)
- Dm 10fr. (3 1 1)
- F/G 10fr. (1 1 1 1 3)
- G7(b9) 9fr. (2 3 1 4)
- Cmaj9 5fr. (1 3 1 4)
- Cmaj7II 5fr. (1 1 1 0)
- G7(#9) 9fr. (2 1 3 4 4)
- Em7II 9fr. (1 3 1 2 1)
- EbdimII 2fr. (4 3 1 2)
- Dm9/G 3fr. (1 2 3 3 3)
- G7(#5) 3fr. (1 3 1 2 2)
- G7 3fr. (1 3 1 2 1 1)
- Fmaj7 3fr. (1 3 4 2)
- Cmaj7III 3fr. (1 3 2 4 1)
- F#dim 4fr. (1 3 2 4)
- EbdimIII 5fr. (2 3 1 4)
- Dm7II 5fr. (1 3 1 2 1)
- G(#5) 3fr. (1 4 3 2 2)
- E 4fr. (4 3 1 2)
- A^b/E 4fr. (3 2 1 1)
- Am7 5fr. (2 3 3 3)

Понижить строй гитары на полтона:

- ⑥ = E^b ③ = G^b
- ⑤ = A^b ② = B^b
- ④ = D^b ① = E^b

Intro:

Slow jazz ♩ = 62 ♩ =

Партия ф-но аранж. для гитары.

Lyrics and Music by
BETTENCOURT, CHERONE

Chord progression and lyrics:

New York

Cit - y can be so pret - ty from a bird's eye

view. Be - cause up there, yeah, that's where I

first kissed you. A mod - ern day ro - mance, a

per - fect per - for mance act - ing like two fools.

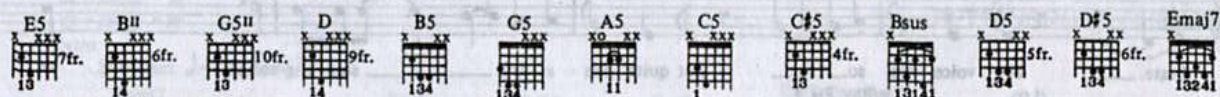
Say - in' sil ly things, whis - per sweet noth - ings like young lov - ers on - ly do.

Rhy. Fig. 1

"Pornograffitti"

Dm9/G G7(#5) Cmaj7 Em7 Ebdim Dm7 Dm9 Dm Dm9
 I was shak-ing, you were breath-tak-ing like the Em pi re—
 F/G G7(b9) Cmaj7 Cmaj9 Cmaj7 Cmaj9 Em7 Ebdim Dm7 Dm9 Dm Dm9
 State. My voice was so far, not quite Sin-a-tra, sing-ing songs so
 F/G G7(#9) w/Rhy. Fig. 1 C7 F7 Em7^{II} Ebdim^{II}
 glad. The clock struck one, the night still ver-y young, in the cit-y that nev-er
 Dm9/G G7(b9) C7 F7
 sleeps. Then a whirl wind blew when I first kissed you near-ly
 Em7^{II} Ebdim^{II} Dm9/G G7(#5) Fmaj7 G7
 swept me swept me off my feet
 Cmaj7^{III} F#dim Fmaj7 G7
 When I first kissed you that's when I knew
 Cmaj7^{III} Ebdim^{III} Dm7^{II} G(#5) E Ab/E E Ab/E
 I was in love. *соло фортепиано*
 E Ab/E Cmaj7^{III} Am7 Cmaj7 Em7 Ebdim Dm7
 F/G G7(b9) Cmaj7 Cmaj9 Cmaj7^{II} Cmaj9 Em7 Ebdim
 It was up there, yeah, that's where I—
 Dm7 Dm9 F/G G7(b9) Cmaj7
 first kissed you.

Suzi (Wants Her All Day What?)



Понизить строй гитары на полтона:

- ④ = E♭ ③ = G♭
- ⑤ = A♭ ② = B♭
- ④ = D♭ ① = E♭

Intro: Moderate rock ♩ = 120

Lyrics and Music by
BETTENCOURT, CHERONE

N.C.

C5 C#5 (D5) N.C.

"Pornograffiti"

Verses 1 & 2:
(D5)

1. Sex y Su zi, los ing all her sleep.
2. See additional lyrics.

(F5) (G5) (D5)
Feel ing ver y hun

gry. I say got her tongue in cheek.

Nuno Bettencourt

2-ой раз заменить на Riff 1.

(F5) (G5) (D5)

Sweet and sour _____ a

A.H.

A.H.

(F5) (G5) (D5)

bit ter tast ing treat. _____ It's the on ly fla -

B

vor I think she likes to, she likes to eat, she likes to eat. _____

1 1/2

(5) 0 0 0 5 3 3 (3)

Riff 1

"Pornograffiti"

Chorus:

E5

B¹¹/E

G5¹¹/E

Su zi wants her all day suck er,

Rhy. Fig. 1

(Em7)

Su zi wants her all day what?

(end Rhy. Fig. 1)

E5

B¹¹/E

G5

Su zi wants her all day suck er,

G5¹¹/E(Em7)

1.

C5

C#5

(D5)

2.

Su zi wants her all day. all day suck - er.

(соло-гитара)

Nuno Bettencourt

гитарное соло

w/Rhy. Fig. 2

"Pornograffiti"

Chorus section with vocal lines and guitar accompaniment.

Vocal line 1: Oh oh oh

Vocal line 2: oh oh oh

Guitar line 1: G5, A5, Bsus

Guitar line 2: постепенный бенд (gradual bend)

Bridge section with vocal lines and guitar accompaniment.

Vocal line 1: (Spoken:) Try this tongue twist - er on for size Su -

Vocal line 2: A.H. 8va, A.H.

Guitar line 1: w/Rhy. Fig. 1

Guitar line 2: (0) (0) (0)

Verse section with vocal lines and guitar accompaniment.

Vocal line 1: zi sells sea shells by the sea - shore, Su zi sells sea shells by the what?

Vocal line 2: Su zi wants her all day suck er, Su zi wants her all day what?

Guitar line 1: E5, B5, G5, D5

Guitar line 2: E5, B5, G5, D5

Guitar line 3: Su - zi wants her all day suck er, Su - zi wants her all day suck - er.

Fill 1 section with vocal lines and guitar accompaniment.

Vocal line 1: A.H.

Vocal line 2: w/trem. bar, A.H.

Guitar line 1: 12 12 12 5 5 6 6

Guitar line 2: 10 10 10 3 3 4 4

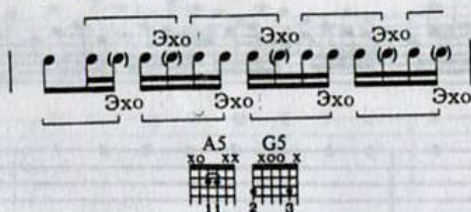
The musical score is written for guitar and includes vocal lines. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains two vocal staves and a guitar staff. The vocal staves have lyrics: "Oh, oh, oh," and "oh, oh, oh." The guitar staff has chords: G5, A5, Bsus, and B. The second system contains a vocal staff and a guitar staff. The vocal staff has lyrics: "oh, oh, oh." The guitar staff has chords: D5, D#5, E5, D5, D#5, E5, D5, D#5, and Emaj7. The guitar staff also includes a fretboard diagram for the final measure, showing a sequence of notes: 11, 12, 11, 12, 13.

Verse 2:
 Hard rock candy, I've got a cavity.
 (Licking lolly poppers) as long as she says
 "Pretty (please) you better mind your manners."
 Little Red Riding Hood got a healthy appetite.
 (Don't be scared Big Bad Wolf) I think she doesn't
 (She doesn't bite), she doesn't bite.
 (To Chorus:)

He-Man Woman Hater

Замечание по исполнению:

"Полет раненого шмеля" исполняется с использованием цифровой задержки, соединенной с ритм-машиной через интерфейс MIDI. Задержка устанавливается в 200 миллисекунд с одним повтором, без обратной связи или фильтрации. Повтор должен идти через 3 шестнадцатых после взятой Вами ноты. При правильно установленном режиме, Вы получите следующий паттерн.



Lyrics and Music by
BETTENCOURT, CHERONE

"Полет раненого шмеля"

Presto ♩ = 204

(Эффект шмеля)
примерно 8 секунд

(Ритм-машина)

4

N.C.

8va

f

21

22

20

21

19

20

18

19

8va

loca

17

16

17

15

16

14

15

13

14

12

13

11

12

10

11

9

10

8

9

7

8

7

5

8

4

7

5

8

4

7

5

8

6

9

5

8

4

7

5

8

4

7

5

8

6

9

5

8

4

7

0

12

0

8

0

12

0

8

7

10

0

7

0

10

0

Nuno Bettencourt

First system of musical notation. Treble clef. Key signature: one sharp (F#). The melody consists of eighth notes. The bass line is indicated by numbers 5, 8, 0, 5, 0, 8, 0, 5, 4, 7, 0, 4, 0, 7, 0, 4, 5, 8, 4, 7, 5, 8, 4, 7.

Second system of musical notation. Treble clef. Key signature: one sharp (F#). The melody consists of eighth notes. The bass line is indicated by numbers 5, 8, 6, 9, 5, 8, 4, 7, 5, 8, 4, 7, 5, 8, 4, 7, 5, 8, 6, 7, 5, 8, 4, 7.

Third system of musical notation. Treble clef. Key signature: one sharp (F#). The melody consists of eighth notes. The bass line is indicated by numbers 4, 7, 5, 8, 6, 9, 7, 10, 7, 10, 8, 11, 9, 12, 10, 13, 10, 13, 11, 14, 12, 15, 13, 16.

Fourth system of musical notation. Treble clef. Key signature: one sharp (F#). The melody consists of eighth notes. The bass line is indicated by numbers 15, 16, 16, 19, 16, 19, 16, 19, 17, 19, 17, 21, 17, 19, 17, 21, 17, 22, 17, 21, 17, 19, 17, 21. A dashed line labeled "8va" is above the staff.

Fifth system of musical notation. Treble clef. Key signature: one sharp (F#). The melody consists of eighth notes. The bass line is indicated by numbers 15, 21, 15, 19, 15, 21, 15, 22, 15, 21, 15, 19, 15, 17, 15, 19, 14, 19, 14, 21, 14, 22, 14, 21. A dashed line labeled "8va" is above the staff.

Sixth system of musical notation. Treble clef. Key signature: one sharp (F#). The melody consists of eighth notes. The bass line is indicated by numbers 14, 19, 14, 17, 14, 19, 14, 19, 13, 10, 13, 20, 13, 19, 13, 17, 13, 16, 13, 17, 13, 16, 13, 17. A dashed line labeled "8va" is above the staff.

"Pornograffiti"

A7
8va ----- loco N.C.

8va ----- A7 loco

N.C. A7
8va ----- loco

loco N.C. 8va -----

A7 8va ----- loco N.C.

Em C
+ + + +
* (с задержкой)
+ + + +

* Задержка работает в прежнем режиме. Поскольку Вы играете вдвое больше нот, то с помощью задержки Вы получаете гармонию.

Nuno Bettencourt

B(b9) B Bdim A(9)

Adim G(9) G F#(b9) F#

F#dim E(9) E Emaj7 E

E(b9) E(b5) Emaj7(b5) E(b5) Amaj7 Amaj7(#11)

Amaj7 Amaj7(#11) E Bb E Bb

E Bb

A5

*хаммер левой рукой |

(без задержки)

"Pornograffiti"

Moderately $\text{♩} = 102$
Триольная пульсация (♩♩♩ - ♩♩♩)
A5 N.C.

N.C.

(Spoken:) No women allowed.

Rhy. Fig. 1

15ma A.H.

P.M.

A.H.

A.H. pitch: F#

N.C.

15ma A.H.

Csus2

D5

N.C.

D5

P.M.

A.H.

A.H. pitch: F#

N.C.

A5

N.C.

15ma A.H.

A5

semi-harm.

P.M.

A.H.

A.H. pitch: F#

N.C.

15ma A.H.

Csus2

N.C.

D5

N.C.

D5

P.M.

A.H.

A.H. pitch: F#

*Затихание продолжается в след. такте.

NB-90

"Pornograffiti"

Verse 1 & 2:
F#m7

2-ой раз заменить на Rhy. Fill 2.

1. Let me tell you all a bout this love and hate re la
2. He man's be - hav ior does n't need no ex plan a

B5 A5 N.C. Esus E Esus B5

P.M. P.M. P.M. 4

2-ой раз заменить на Rhy. Fill 3.

tion be - tween a man and a wom - an. And so none of you all get the
tion. We all got a one - track mind. He men have al - ways had a

Bm11 B5 D5 E5 N.C. F#m7 B5 A5 N.C.

P.M. 4 P.M. P.M. P.M. A.H. P.M. P.M.

Rhy. Fill 2

semi-harm.

P.M. 4

Rhy. Fill 3

Harm.

P.M. P.M. P.M. P.M. - 4

Прижмите левой рукой ноту на 4-ой ладу, а затем "тапом" правой рукой возьмите флажолет на 16-ом ладу.

Nuno Bettencourt

2-ой раз заменить на Rhy. Fill 4.

Esus E Esus B5 Bm11 D5

wrong — in ter pre cu ta tion. I can't —
sex u al pre oc cu pa tion. It's gon - na

semi-harm. P.M. P.M.

2-ой раз заменить на Rhy. Fill 4.

E5 D G Chorus: A5 G5 A5 D

live with them, — I'm gon-na die with-out 'em. } Soon er or lat er — you'll be a
be your place, — or it's gon na be mine. }

P.M. P.M. P.M.

G5 D G5 A5 G5 A5N.C.

he - man wom-an hat er. — It's in - ev - i - ta - ble.

P.M. P.M. P.M. let ring P.M. P.M.

Rhy. Fill 4

"Pornograffiti"

A5 G5 A5 D G5 D G5

And to be come one, you've got to real ly hate to love them.

P.M. P.M.

A5 G5 A5 N.C.

He man wo man hat er.

P.M. P.M. P.M.

A5 N.C. A5 N.C. Csus2

(He) He man, wom an hat

15ma A.H. (Man)

P.M. P.M. semi-harm. 1 1/4

A.H. pitch: F#

D5 N.C. D5 N.C. G5 D5

er. Ya know I love to hate 'cause I hate to love 'em.

P.M.

Nuno Bettencourt

2. N.C. A5 N.C. A5

love to hate 'cause you hate to love 'em. (He) He man (Man)

P.M. ... 4 P.M. ... 4 A.H. 15ma A.H. 1

A.H. pitch: F#

N.C. Csus2 D5 N.C. D5

Woman hat er. I can't

15ma A.H. 1

P.M. ... 4 A.H. 1

A.H. pitch: F#

N.C. G5 D5 E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 N.C.

live with them. I'm gon-na die with-out 'em!

Rhy. Fig. 2 (end Rhy. Fig. 2)

P.M. ... 4 P.M. ... 4

w/Rhy. Fig. 2 (3 pasa)
E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 N.C. E5 G5 A5 E5 G5 A5 E5 G5

Gr. II

14 12 11 12 11 12 13 11 10 11 10 11 12 14 12 15 15 12 14 12 14 12

"Pornograffitti"

A5 E5 G5 A5 E5 N.C. E5 G5 A5 E5 G5 A5 E5 G5

A5 E5 G5 A5 E5 N.C.

N.C.*(E(9)) Gtr. II 8va loco

Rhy. Fig. 3 Gtr. I P.M.

(B(9))

(end Rhy. Fig. 3) P.M.

Nuno Bettencourt

w/Rhy. Fig. 3 (2 pasa)
(D(9))

8va

loco

(A(9))

(C(9))

(G(9))

(N.C.) w/Rhy. Fig. 3 (1-й такт)

semi-harm.

w/Rhy. Fill 5 (15ma) A.H. G5 D5 3 3 3 3 15ma A.H.

A.H. P.M. A.H.

A.H. pitch: A

A.H. pitch: F#

Rhy. Fill 5

Gtr. 1

P.M.

"Pornograffitti"

15ma A.H. G5 Harm. 2 1/2 ровное глissандо

P.M. A.H. 1 semi-harm. w/bar Harm. 2 1/2 pick slide

A.H. pitch: F#

Chorus: N.C. A5 G5 A D G5 D G5

Soon er or lat er_ you'll be a he man wom an hat er_ It's in

P.M.

A5 G5 A5 N.C.

ev - i - ta ble. It's in - ev i - ta - ble. Yeah.

P.M. P.M. P.M.

A5 G5 A5 D G5 D G5

And to be come one_ you've got to real ly hate to love them._

P.M. P.M. P.M.

NB-90

"Pornograffiti"

A5 N.C. A5 N.C. Csus2

hat - er! Wom an - hat

(Man.)
(15ma)
A.H.

Gtr. II

A.H.
14 (14)

A.H. pitch: A

Gtr. I (8va)

15ma A.H.
P.M. 1

A.H. 1

A.H. pitch: F#

D5 N.C. A5

er. You know I love to hate 'cause I hate to love 'em. (He

slack

(вибрато рычагом)

ослабить

*энергично покачайте рычагом

Gtr. I

8va

"Pornograffiti"

Musical score for "I Can't Live With Them, I'm Gonna Die Without 'Em" by The Beatles. The score is in G major (one sharp) and 4/4 time. It features a vocal melody with lyrics, a guitar part with a "loco" instruction, and a bass line with fret numbers. The guitar part includes a "N.C." (Natural Chord) instruction and a "1" marking. The bass line includes a "1/2" marking. The score is for a full band arrangement.

[illegible]

Nuno Bettencourt

D5 N.C. D5 N.C.

er. I can't live with them, but I love to shoot 'em!

(15ma)

обратная связь

(продолжение в Fill 1)

w/Fill 1 Gtr. 1

(15ma) A.H.

играть 3 раза

A.H.

A.H. pitch: E

*2-й и 3-й раз пошуршать по струнам.

(8va) Harm. (15ma) A.H.

(Spoken:) Wench. Huh, huh, huh.

P.M.

Harm. A.H.

A.H. pitch: G

Fill 1 (15ma)

Song For Love

Slow rock $\text{♩} = 72$

Verses 1 & 2:

Am

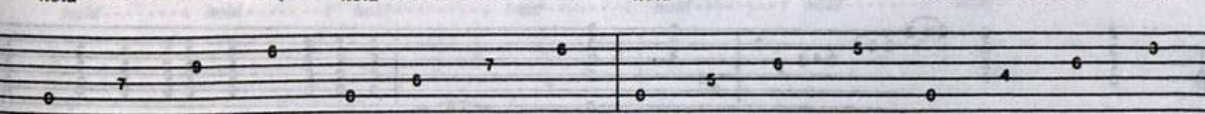
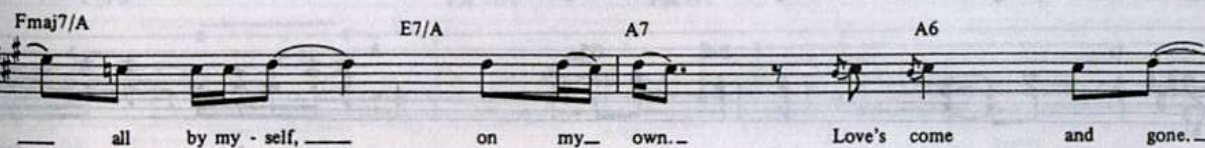
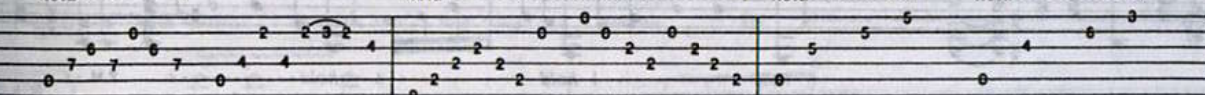
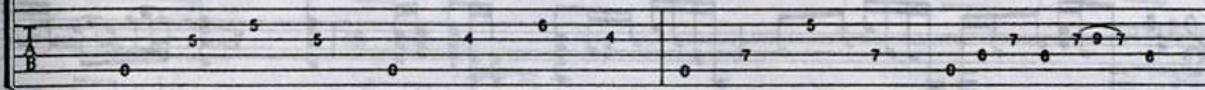
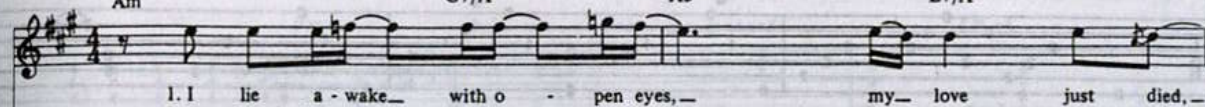


G7/A

A5

Lyrics and Music by
BETTENCOURT, CHERONE

E7/A



Nuno Bettencourt

Esus E F#7sus2 E/G# A

I look a-round_ and see the hearts_ that still are bro-ken...

hold hold hold hold P.M.

E F#7sus2 E/G# A Asus A D 2-ой раз на Coda

I can't be-lieve_ all of our hearts_ re-main un-o pened. Can't go on and on_ with that

hold hold hold P.M.

Bm G5 E F#7sus2 E/G# A Asus A

same old - song... So wipe off the frown_ and turn_ a-round_ and face each_ oth er. Come

hold hold hold P.M.

D Bm G5 A

on, come on, let's sing a song... A song_ for you, a song_ for me,

(24)

"Pornograffiti"

Chorus:

B E/B B E5 A

a song for love. All for one and one for all to-gether,

P.M. - 4 hold P.M. - 4

B E

sing - ing a song for love. You and I are none

P.M. P.M. - 4 hold hold P.M. - 4

A B5 A E5

with - out the oth - er, sing - ing a song for love.

(вибрируются обе ноты) semi-harm. P.M. - 4 P.M. - 4

Am G7/A Fmaj7/A E7/A A7 A6 Esus4 D.C. al Coda

hold hold hold hold hold hold hold

Nuno Bettencourt

Coda **Bm** *accel.* **A**

sing a song. — A song — for you, a song — for me,

B *rit.* *a tempo* **E5** **A**

a song for love. — All for one — and one — for all — to - geth - er,

rit. *a tempo* **P.M. - 4** *hold* **P.M. - 4** **P.M. - 4** **P.M. - 4**

B **A5** **E**

sing - ing a song — for love. —

P.M. - 4 *hold*

Rhy. Fill 1

E5 **A** **B5** **B** **A** **E5**

You and I — are none — with - out each - oth er, sing - ing a song — for love. —

hold **P.M. - 4** (вибрируются обе ноты) *semi-harm.* **P.M. - 4** **P.M. - 4**

"Pornograffitti"

N.C.

(end Rhy. Fig. 1)

P.M. *p cresc.* *f*

гитарное соло
II G5

A.H. 15ma loco Csus2

Dsus

Csus2 A.H. (8va)

P.M. P.M. -- 4

P.M. 4 semi-harm.

A.H.

Gtr. I

hold

hold

P.M. -- 4

G5

Csus2

semi-harm. постепенный бенд

P.M. 4

1 14 14 (14) 12 14 (14) 12 16 (16) 16 16 14 12 14 12

1/2 1/2 1/2

Rhy. Fig. 2

hold -- 4

hold

Nuno Bettencourt

[illegible]

"Pornograffiti"

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a piano part. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. It features various chords (D5, C5, B5) and a tremolo bar section. The piano part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. It includes a section marked "P.M. - 4" and "hold 4". The score is presented in a clear, legible format with a white background and black text.

Chorus:
w/Rhy. Fig. 1 & Fill 1
E5

w/kny. Fig. 1 & Fig. 1

E5 A B A5 E

All for one and one for all to- geth - er, sing - ing a song for love.

8va

плавкий возврат бенда

19 17 16 17 19 (19) 17 16 17 19 14 14 (14) 12 12 14 14 14 14 12 12 (12)

Fill 1

Gtr. III

12

9

(12)

9

Nuno Bettencourt

w/Fill 1
E5

A B5 B A E5

You and I are none with-out the oth-er, sing-ing a song for love.

21 16 (16) 14 14 16 14 12 14 14 14 12 14

Gtr. I

A- come on, a - yeah, come on, come on - ev-'ry bod - y!

slack

1 1/4 w/trem. bar

пик-слайд по нижним струнам

w/Rhy. Fill 2

All for one, one for all sing-ing a sing-ing a song.

Gtrs. I & II

hold P.M. 4 P.M. - 4 P.M. P.M. - - - 4

Rhy. Fill 2

Gtr. I

semi-harm.

hold - - - - 4

"Pornograffitti"

w/Rhy. Fill 1

You and I, — you — and I — can learn to fly, —

Gtrs. I & II

hold — — — — — 4 hold — — — — — 4 P.M. -4 P.M. 4

5 5 4 5 7 9 10

w/Fill 2

sing - ing, sing - ing a song. — — — — — Yeah, — — — — —

It's all for one, — one for all, — you got

Gtrs. I & II

P.M. P.M. hold — — — — — 4 1 14 hold — — — — — 4

Свободно E5

rit. B

yeah, — — — — — yeah, — — — — —

stand, — — — — — yeah. — — — — — Sing - ing a song — — — — — for love. — — — — —

P.M. -4 P.M. 4 P.M. -4 P.M. -4

Fill 2

Gtr. I

высота звука обр. связи: G#

Gtr. IV (акустическая)
E(7)

rit.
C(9)/E

E(9)

mf

hold - - - - - 4

hold - - - - - 4

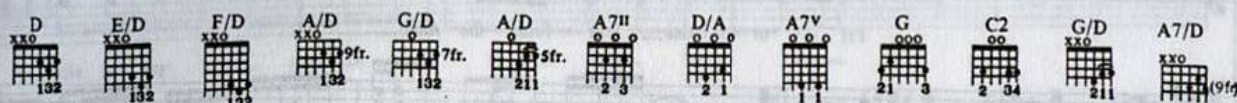
rit.

C(9)

Fdbk.

Verse 2:
 You let the time pass by
 Big boys don't cry, believe that lie.
 A broken heart that never mends.
 Is this the end?
 Listen my friend.
 These walls of hate that separate
 One from the other.
 Time to rebuild bridges of love
 One to another.
 Come on, come on,
 Let's sing a song.

Hole Hearted



понижить строй гитары на полтона

- ⑥ = E♭ ③ = G♭
- ④ = A♭ ② = B♭
- ④ = D♭ ① = E♭

Intro: Moderate rock ♩ = 104

Lyrics and Music by
BETTENCOURT, CHERONE

*Gtr. I D E/D D E/D

*12-ти струнная акустическая гитара D E/D F/D

Ooh, — yeah!

N.C.

3

Yeah, yeah, yeah, yeah.

Rhy. Fig. 1

3

Verse 1:

Life's am-bi tion oc-cu-py my time.

(end Rhy. Fig. 1)

3

Hole Hearted

NB-90

"Pornograffiti"

Chorus:

G ^{⑥3fr. ⑤open2fr.} G A B C2 D E/D D

hole in my heart_ that can on ly be filled_ by_ you._

E/D G ^{⑥3fr. ⑤open2fr.} G A B C2 To Coda

And this hole in my heart_ can't be filled_ with the things_ I_ do

D E/D N.C. D E/D

Hole heart ed, hole

Rhy. Fig. 2 (end Rhy. Fig. 2)

hold

w/Rhy. Fig. 1

heart ed.

8va

со слайдом

hold

15 17 17 10 10 7 6 7 6 10 6

Verse 2:
w/Rhy. Fig. 1 (2 раза)
N.C.

This heart of stone_ is where I hide.

8va ...

17 15 17 15 7 6 7 6 6 6 10

A7II D/A A7v A7II D (9fr.) A7/D G/D
 e - ven the sea is not so full of_ me._ If I'm not blind_ why can't_

"Pornograffitti"

(5fr.) A/D D A7v D/A A7v A7II D.S. al Coc

I see that a circle can't fit where a square should be? There's a

Codu (5fr.) A/D G/D D G (3fr. 5open 2fr. G A B C2)

There's a hole in my heart that can only be filled by you

D E/D D E/D G (3fr. 5open 2fr. G A B C2)

Should have known from the start I'd fall short

w/Rhy. Fig. 2 N.C.

with the things I do. Hole heart ed, hole

D E/D N.C. D E/D

heart ed, hole heart ed, hole heart ed, hole

со слайдом

10 10 10 10 8 10

8 10 10 10 10 8 8 10

N.C. D E/D N.C. D

heart ed, hole heart ed.

3 w/slide

6 5 6 5 6 5 5 7